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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

| | | |
|---|---|-------------------|
| No. 1—In these delightful pleasant groves | - | Purcell |
| 2—Hear my prayer, O Lord | - | Winter |
| 3—Soon as I careless stray'd | - | Festa |
| Hail! all hail! thou merry month of May | - | Weber |
| 4—Thou art gone to the grave | - | Beethoven |
| Hear what God the Lord | - | V. Novello |
| 5—Hail! smiling morn | - | Spofforth |
| 6—Let all men praise the Lord | - | Mendelssohn |
| Forgive, blest shade | - | Dr. Calcott |
| 7—Four rounds, for three voices | - | |
| 8—Call to remembrance | - | Farrant |
| 9—Pleasures of Innocence | - | From the German |
| Amidst the myrtles | - | Battishill |
| 10—Teach me, O Lord | - | Rogers |
| 11—Here in cool grot | - | Lord Mornington |
| 12—My God, look upon me | - | John Reynolds |
| 13—Oh, Nanny, wilt thou gang with me? | - | Carter & Harrison |
| 14—When winds breathe soft | - | Webbe |
| 15—Soldiers, brave and gallant be | - | Gastoldi |
| 17—All people that on earth | - | Tallis |
| 18—Sweet honey-sucking bees (1st Part) | - | Wilbye |
| 19—Vital Spark | - | Novello |
| 20—Sweet honey-sucking bees (2nd part) | - | Wilbye |
| 21—Now pray we for our Country | - | Eliza Flower |
| 22—Now the bright morning star | - | Greville |
| 23—Thine, O Lord, is the greatness | - | Kent |
| 24—Just like Love | - | Davy & Novello |
| 25—In Judah God is known | - | Mendelssohn |
| 26—Maidens fair of Padua's City | - | Gastoldi |
| 27—And he shall purify | - | Handel |
| 28—To Woden's Hall | - | Purcell |
| 29—Lord for thy tender mercies' sake | - | Farrant |
| 30—Rule Britannia | - | Novello |
| 31—God save the Queen | - | Novello |
| 32—Hear my prayer, O God | - | Kent |
| 33—Flora gave me fairest flowers | - | Wilbye |
| 35—Grant O Lord | - | Mozart |
| 36—See the conquering hero! | - | Handel |

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

LIFE OF PURCELL,

Concluded from Page 82.

In 1683, we meet him as a singer "at a musical entertainment performed Nov. 22, it being the festival of St. Cecilia, a great patroness of music."

The composition given by him on this occasion at Stationers' Hall was published the succeeding year, with a dedication to the gentlemen and stewards of the Musical Society, by the composer. The "inimitable graces" with which "Mr. Purcell himself" sang the principal part, have been recorded. He lived in great intimacy with the musical family of the Shores, one of whom, the famous singer, Mrs. Cibber, was his pupil. The father and brother of this lady were extraordinary trumpeters; and Purcell, from his admiration of John Shore's performance, took every opportunity in his power to employ him in the accompaniment of his songs and other theatrical compositions; and this accounts for the frequent use he made of that martial and field instrument, even when the subject was pacific. Another record of his benevolence may be traced in his friendship for Mr. Jonathan Church, chorister of Westminster Abbey, the affectionate tribute to which—his own portrait by Kneller, presented by him to his friend—still survives. The once familiar names in the ear of genius, and its domestic associations, have still a potent charm; and no sound, however obscure, can want interest to the English amateur which designates the friend of Purcell. Other celebrated singers of the day for whom he wrote, were Elford, the counter-tenor, and the "deep and powerful" bass, Richard Leveridge. The latter, who lived to a great age, preserved his fidelity to Purcell long after Handel had become the fashion. "I remember him," says Dr. Burney, "singing 'Ghosts of every occupation,' and several of Purcell's bass songs, in a style which forty years ago seemed antediluvian; but as he was generally the representative of Pluto, Neptune, or some ancient divinity, it corresponded perfectly with his figure and character." The only tradition of Purcell as a solo organ performer consists in his having been selected, with Dr. Blow, to exhibit to the best advantage the new organ built by Father Smith for the Temple church, in a competition between that builder and Renatus Harris. His style must be left to the imagination; but it certainly contained more of the "pealing organ" of Milton than of the "merrie organ" heard on mass-days in Chaucer's time. He was

steadily advancing to a position of the highest authority in the art, when his career was suddenly arrested by an accident, to the greater concern of his friends, as his health had betrayed no symptom of decline. During the reign of William and Mary, his dramatic genius attained increasing eminence; and we cease to wonder that throughout this prolific period he wrote only occasional pieces for the church, when the fact transpires, in a casual conversation between Dr. Tillotson and the Rev. Mr. Gostling, in a drive to Hampton Court, that there was no recompense for that labour. Nor was there until four years after the composer's death, when others reaped the advantage; how great a one it would have been to Purcell, the narrow circumstances in which his widow and family were placed sufficiently testify. The Queen showed some appreciation of his merit, though from a characteristic anecdote preserved by Hawkins, her taste does not appear to have been highly cultivated. "Having a mind one afternoon to be entertained with music, the Queen sent for Mr. Gostling, Henry Purcell, and Mrs. Arabella Hunt, 'who had a fine voice, and an admirable hand upon the lute.' The singers performed several compositions of Purcell, who accompanied them, but 'the Queen beginning to grow tired, asked Mrs. Hunt, if she could not sing the old Scots ballad, 'Cold and raw.' Mrs. Hunt answered, Yes, and sung it to her lute. Purcell was all the while sitting at the harpsichord unemployed, not a little nettled at the Queen's preference of a vulgar ballad to his music; but seeing Her Majesty delighted with the tune, he determined she should hear it on another occasion. Accordingly, in the next birth-day song, he composed an air, 'May her bright example,' the bass whereof is the tune to 'Cold and raw.'" This act of graceful homage had scarcely been performed, when the more melancholy duty of composing a funeral anthem for the amiable Queen devolved upon Purcell, an impressive composition, which, three years later, served for his own obsequies, and, according to the testimony of a spectator, "drew tears from all."

In the autumn of 1695, returning at night from a convivial meeting, somewhat inebriated, he sank into sleep at the step of his own door, and contracted a fatal illness. He was not, however, totally disabled from composition, and has left the song "From rosy bowers" as a death-bed testimony of his devotion to the art. It is probable that he never heard his magnificent instrumental *Te Deum* and *Jubilate*. He expired on the twenty-first of November, 1695, and was buried under the organ in Westminster Abbey, where a flat stone covers his grave, with its Latin inscription totally effaced by the footsteps of

passengers. The shrine of the manliest musical genius of our nation will never want devotees; but the art has still to advance considerably, before a just appreciation of Purcell can become universal. That this is, however, in progress, there can be no more satisfactory evidence than is contained in the present publication.

[*Novello's Edition of Purcell's Sacred Music, from which this Life has been printed by permission.*]

ENGLISH NATIONAL SONGS.—It is a curious fact that among our National Songs we have hardly one, of great popularity, which is of a decidedly military tendency. "The British Grenadiers" is a stirring, marching air, but can hardly be called a national ditty. Our Songs do not deal in sabres clashing, bullets flying, horsemen charging, standards waving, and all the staple material of the National Songs of our warlike neighbours across the Channel; we are not continually apostrophising that false divinity, enshrined amid ruin and devastation, and canopied with clouds of gunpowder smoke, which the French are ever invoking. Almost every one of our National Songs relates to the navy and the sea. "The flag that's braved a thousand years the battle and the breeze" is connected in our minds rather with the top-mast of a ship, than the ensign-pole of a regiment. The sea is our field of battle, and the elements, rather than the men, the enemies we have often to struggle with. No doubt the navy is warlike; but it is rather as seamen, than as men of battle, that our National Songs think of, and eulogise those who man it. A Soldier is a fighting machine all over. You can hardly think of a regiment, without thinking of its special mission of battling, pillaging, burning, slaughtering. A red coat conjures up all these ideas, and no others; but a blue jacket is different. It tells of ocean toils and labours; of storms faced, and wrecks braved, and distant lands discovered. You can look on the bounding motion of a frigate, and never think of her guns,—on her symmetrical construction, as designed more to brave the tempest than the battle. And this feeling has tuned our National Songs. The Sea we feel rightly or wrongly to be our proper element; we have lays in plenty about our triumphs there—none or very few about our victories on shore. Trafalgar is embalmed in many a Song; we have not one, of any notoriety, about Waterloo.—*The "Finery of War," from Jerrold's Shilling Mag.*

HAYDN'S "CREATION" and HANDEL'S "MESSIAH." Cheap Edition. Novello.—London.

It will be seen by our advertisements that these works are approaching completion. Cheap as these editions were at first considered, the publisher is determined to place this class of music within the reach of as many as possible: to this end, all the Choruses from each work are being printed in Vocal Score, with accompaniment, for about half the prices of the entire works. This reduction is important for the poorer Choral Societies, who want a large number of the Choruses.

The Quarto Pianoforte Edition will be convenient to the Pianist, from only requiring half the usual number of leaves to be turned over.

No. 58.

CHORUS.—"SEE, THE CONQU'RING HERO COMES."

CHORUS OF YOUTHS.*

1st CANTO

See, the con-qu'ring he - ro comes, Sound the trum-pets, beat - the drums ;

2d CANTO

See, the con-qu'ring he - ro comes, Sound the trum-pets, beat - the drums ;

ALTO

See, the con-qu'ring he - ro comes, Sound the trum-pets, beat - the drums ;

ACCOMP.

mp

Solo Horns

mf

Sports pre - pare, - the lau - rel bring, Songs - of triumph to - him sing.

Sports pre - pare, - the lau - rel bring, Songs - of triumph to - him sing.

Sports pre - pare, - the lau - rel bring, Songs - of triumph to - him sing.

mp

Sports pre - pare, the lau - rel bring, Songs - of triumph to - - him sing.

Sports pre - pare, the lau - rel bring, Songs - of tri-umph to - - him sing.

Sports pre - pare, the lau - rel bring, Songs - of tri-umph to - him sing,

mf

Handel's "Judas Maccabæus."—Novello's Edition.

* Generally sung as a Trio.

DUETT, OR CHORUS OF VIRGINS.

SOPRANO 1mo.

See the God-like youth - ad-vance, Breathe the flutes, and lead - the dance;

SOPRANO 2do.

See the God-like youth - ad-vance, Breathe the flutes, and lead - the dance

Flutes.

Myr - tle wreaths and ro - ses twine, To deck - the he-ro's brow - di-vine;

Myr - tle wreaths and ro - ses twine, To deck - the he-ro's brow - di-vine;

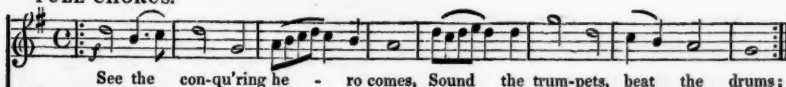
Myr - tle wreaths and ro - ses twine, To deck - the he-ro's brow - di-vine.

Myr - tle wreaths and ro - ses twine, To deck - the he-ro's brow - di-vine.

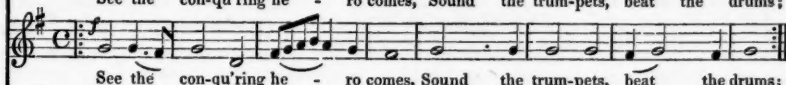
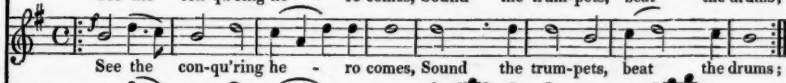
Go on to Chorus.

FULL CHORUS.

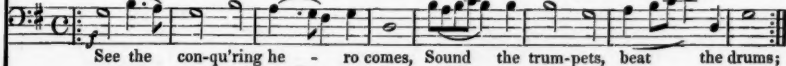
CANTO.



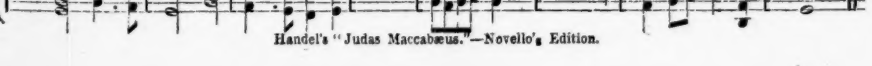
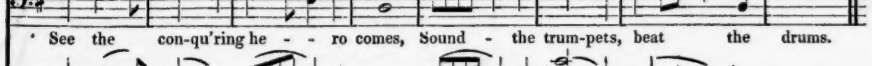
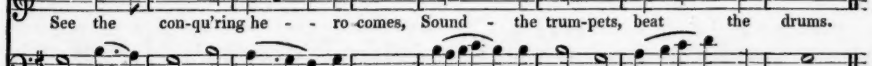
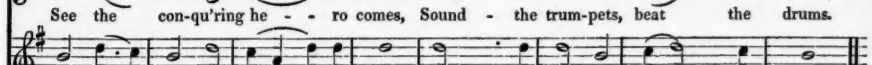
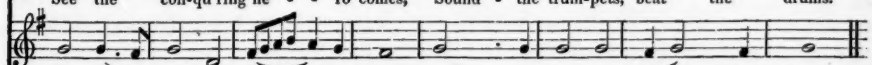
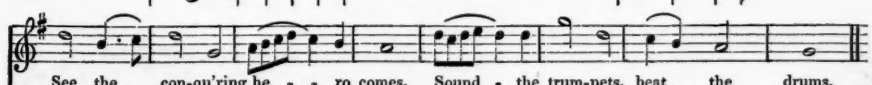
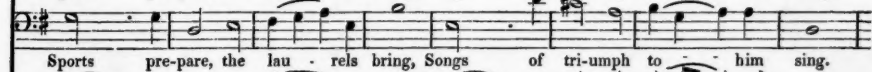
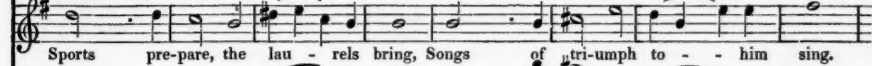
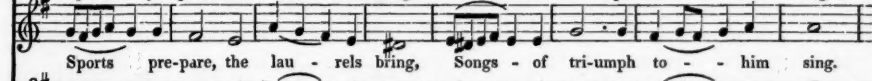
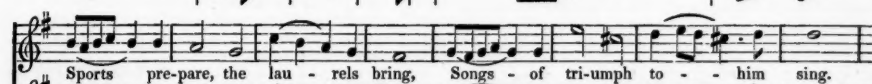
ALTO.

TENOR,
(sve. lower)

BASS.



ACCOMP.



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CONTAINS THE WHOLE OF

THE HYMN OF ADAM & EVE,*(Out of the fifth book of Milton's Paradise Lost),*

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Protect us through the coming night 2 0

No. 2.—Addio, (and with English words)... 1 6

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Brief Chronicle of the last Month.

DUBLIN UNIVERSITY CHORAL SOCIETY.—Their Concert on the 6th of April consisted of *Romberg's "Lay of the Bell,"* and a Miscellaneous Selection. The Concert gave great satisfaction to the assembled friends of the Members of the College, who, with the Chapel Choir, are the performers.

THE PHILHARMONIC CONCERT.—The programme for the Second Concert which took place in Passion-week, was in accordance with the season, and consisted of a selection from *Mendelssohn's "St. Paul,"* and *Beethoven's* fine "*Mass in C;*" and the "*Choral Symphony*" of *Beethoven*, in the second part. The careful selection of the Chorus Singers, the excellence of the Orchestra, and the skill of the Conductor, Sig. Costa, produced a most satisfactory result. * * *

The *Atlas* says of this Concert—We appreciate the boldness of the attempt to give an evening of entire new music, and to introduce, through the medium of polished artists, compositions like those of Spohr, Mendelssohn, and Beethoven, which have hitherto only been heard after the mixed and uncertain manner of Exeter-hall—for which hearing, nevertheless, we desire to be proportionably thankful. The amateur contribution to the progress of music during a course of near ten years at Exeter-hall has been considerable; the Philharmonic carries us still forward, and shows that the great effects of choral music do not depend on the number of singers, but upon correctness, expression, and unity. In this way the artists of London erect a new standard of excellence. * * *

The chorus sang charmingly in the lovely movement from *St. Paul*, "Oh! happy and blest!" and also in the *Qui tollis* and *Benedictus* of Beethoven's mass; and it is certainly one of the most pleasing things in all music to hear several voices singing in unison with entire sympathy in the feeling and sentiment of the phrase. The mass in C is a feast for the musician as well as for the unlearned; it contains nothing troublesome to understand—nothing to perplex the imagination. A vein of natural thought prevails throughout: and while there are an abundance of passages to distinguish the individuality of Beethoven, his eccentricity is entirely absent. The voices are more considerably written for than is usual with him in that department—and the score is gorgeous. The total conception of the work was exceedingly satisfactory, and the opportunity one to be grateful for.

CHORAL HARMONISTS.—At the fifth meeting, the Concert commenced, as usual, with a Mass—the second of Haydn: the programme also contained a selection from Mendelssohn's *St. Paul*, and *Romberg's Lay of the Bell*.

THE TWO ITALIAN OPERA HOUSES.—The present season will be remarkable for the experiment of a second Italian Opera House, which has been opened under favorable auspices at Covent Garden. In the rivalry between the old and new companies the public is as yet a large gainer. The London Italian Opera has deservedly held a high rank, as the concentrating point for the best talent, Vocal and Orchestral, to be found in Europe; but it has been the custom to reserve the best Singers until after Easter. This season, however, the old house in the Haymarket began with a company complete in every department, and it has seldom been our good fortune to hear Operas better performed. Since Covent Garden has been opened, the same energy has been displayed in the production of Operas which has been shewn in all their arrangements, from the rebuilding of the Theatre, to the engagement of the best artists in every department. If we may venture to predict, we would say, that it is probable that sufficient public support will be secured to each, by the excellence induced through the competition of these rival Operas.

EDINBURGH.—The pupils of a society which has now been established about three years, called *The Association for the revival of Sacred Music*, have lately undergone a very gratifying public examination. About 900 Children formed the Classes, of whom 200 may be considered of the upper or more advanced. Dr. Mainzer was much complimented on the result of his labours by the Noble and Learned Members of the Association.

THE HISTORICAL CONCERTS.—The fourth and concluding Concert of this, the second series, took place in the large room Exeter Hall, and was a most gratifying evidence of the progress which Class teaching will produce. The Glee and Choruses were sung with a precision, delicacy, and union, which has never been hitherto produced by a large number of voices. The profits of these Concerts are intended to swell the Hullah Testimonial Fund, in aid of the erection of a Music Hall, and we sincerely hope that the pecuniary results are such as to induce a continuance of these pleasant Concerts.

THE ANCIENT CONCERTS.—The first and second Concerts of this season have been quite barren in Choral novelty; but we have better hope of the third, which is under the direction of Prince Albert, who generally selects an interesting programme.

MANCHESTER MADRIGAL SOCIETY.—The Annual Assembly of this Society was held in the Town Hall, on the 15th of April. An excellent selection of Madrigals and other Vocal Part Music was well sung by the members, under the direction of their indefatigable Conductor, Mr. William Shore.

THE GUILDFORD CHORAL SOCIETY had an interesting Meeting on the 15th of April, when a Selection from Mendelssohn's "*St. Paul*," and Haydn's "*Creation*," was well performed.

THE "ELIJAH" OF MENDELSSOHN.—This great work has been produced in London under the direction of its Author, and has created an excitement which is highly creditable to the musical feeling in London. We are indebted to the Sacred Harmonic Society, at whose invitation Mendelssohn visited London.—He has been a member of their Society since the time of their first performance of his *St. Paul*, in 1837, on which occasion the Society used the large room, instead of the small one, an important step in the history of their gradual rise and success. From this time may be dated the firmer hold which the Society has held on public favor, and it was on a repetition of *St. Paul* in 1844, when conducted by the Author, that HER MAJESTY first honored the Society by her presence. This honor was graciously repeated at the performance of *Elijah* on the 23rd. It would be impossible in our confined space to give even a short analysis of a work which is replete with the highest resources of the musical art. The work will, we hope, be shortly published, although no time is yet announced. The *Elijah* has been given by the Manchester Hargreave's Society; it is to be done in Birmingham; and is announced for the 28th and 30th of April, in London.

THE MANCHESTER HARMONIC SOCIETY gave a successful performance of "*Haydn's Seasons*," in the Free Trade Hall. The audience were said to number 2000 persons.

THE LIVERPOOL PHILHARMONIC SOCIETY have lately performed the major portion of Mendelssohn's Oratorio, *St. Paul*, to a large and delighted audience. It may be recollected that this fine work was first produced in England at the Liverpool Festival, in 1836.

MESSRS. DISTIN'S CONCERT AT MANCHESTER.—The *Guardian* of that town speaking of this gifted family, says—Curschmann's lovely trio, *Ti prego O madre pia*, we never heard sung with such a ravishing sweetness of musical blending as it was on this occasion, arranged as a quintet.

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